



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,

15-17 East 40th Street.

SUBSCRIPTION RATES.

| | |
|-------------------|--------|
| YEAR, IN ADVANCE | \$3.00 |
| Canada | 3.35 |
| Foreign Countries | 3.75 |
| Single Copies | .10 |

CHANGE OF ADDRESS.

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES.

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.

Powell's Art Gallery, 983 Sixth Ave.

WASHINGTON.

Brentano's—F and 12th Streets

ART BOOK REVIEWS

THE ARMORIES OF THE TOWER OF LONDON.—By Charles Foulkes, B. Litt, Oxon, F. S. A. Curator of the Armories. Illustrated 2 vols. Published by His Majesty's Stationery Office, London.

Mr. Foulkes, Curator of the Armories, brings to bear upon this monumental work, not only a capacity for unremitting research, but a love of his subject which combine to awaken a like spirit of enthusiasm in his readers. Although previous curators (and especially Viscount Dillon) went a long way towards the compilation of facts respecting the treasures of The Tower, it has been left to the present occupant of the post to co-ordinate the mass of facts unearthed by them, to rectify inaccuracies and to supply the place of certain somewhat imaginative attributions by well authenticated facts. He has come to his task with an open mind, taking what is best from other authorities, no matter how divergent their views, and in every case doing full justice to the labors of those who have gone before him.

Irresponsible custodianship, leading to injudicious methods of cleaning and of maintenance, and to the damage of specimens through their loan for pageants and displays, seems to have done much to impair the perfection of many of the pieces, but one leaves the perusal of the volumes, satisfied that the author has now so well established his subject as one of cardinal importance in the history of the nation, that it is unlikely that similar want of care will again be allowed to endanger our collection. Indeed, in view of the fact that armor is once more being included in the equipment of the modern fighting man, the armorers' art is acquiring a new significance for the present generation, and there is no doubt that as soon as the public collections are once more open to the public, there will be a great revival of interest in the contents of the national armory. The present, therefore, is an opportune time in which to launch a work of this nature, which makes an equally strong appeal to art-lover, historian and patriot alike.

The illustrations, which are exceedingly copious, are admirably carried out and the whole production of the volumes, as regards paper and printing, is on the same high level as their contents.

L. G. S.

The Touchstone Magazine

The high standard set by the first number of this excellent magazine has been fully maintained, and the October "Touchstone" gives promise of even better things to come, for the scope of action seems to widen from month to month. Art, Music, the Stage, Fiction, Education, Homes, Gardens and the Crafts, all are represented in its pages, and the editor's aim to make it a means of placing beauty in the home, in daily life, within the reach of everyone, seems likely to be realized.

The magazine is well illustrated and the variety of subjects treated make it a valuable acquisition for young and old alike. Its practical side is not its least attraction, and the space devoted to House-Building, Home-Making and Garden-Planning, is well utilized. Mrs. Roberts is to be complimented on the success of her enterprise and on the artistic form of her publication.

LINCOLN STATUE DISPUTE

We publish again this week a selection from letters and editorials which have appeared in both American and English dailies and other publications on the relative merits of the Barnard and St.-Gaudens statues of Lincoln, so that our readers may have more material on which to arrive at a conclusion as to which statue, if either, should be sent to London. So many letters have been received by the ART NEWS that we have not the space to publish even a selection this morning, but it must be stated that, without exception, they are fiercely critical, if not in some cases abusive, of the Barnard statue. Mr. Vezin's communication, for which we alone have space today, is a sample of the many which oppose the sending of the Barnard statue across the sea.

There are some suggestions that Borglum's fine seated statue of the "Great Emancipator," now in Newark, N. J., should be sent in place of either of the other two.

NO "INVITATION" IDEA WINS

It is gratifying to learn that the St. Louis Art Museum has found the plan introduced, in arranging for its annual exhibition of modern American pictures now on, of discarding the usual method of "inviting" works which are not to be passed by a Jury, has been successful. As our St. Louis correspondent states elsewhere in this issue, that "while in quality the pictures shown are possibly not superior to those in previous exhibitions, in point of interest the present display far excels its predecessors, both in the freshness and variety of the work shown, the Jury having displayed a most commendable catholicity of taste in accepting pictures of widely variant schools. Aside from the attractiveness of the show itself, the new open competitive policy of the Museum has resulted in an apparent stimulation of local art interest."

It is good to know also that of the 206 exhibits, only 46 were invited. With this result will not the Pa. Academy, the Chicago Art Institute, the Corcoran Gallery and other museums and institutions "take notice" and give the "non-invited" plan a trial at least?

JOHNSON ART APPRAISEMENT

The placing of a value of \$4,500,000 on the pictures owned by the late John G. Johnson, of Phila., by the appraisers, Messrs. Thomas E. Kirby and William H. Goodyear, will arouse much curiosity, which presumably will never be satisfied, as to how the appraisers arrived at their final valuation.

The Johnson pictures, while most interesting and valuable from the art viewpoint, are, in many instances, by the lesser early masters, and while almost every example has the value of quality, it is doubtful as to whether they would bring the market values, in this country at least, that would examples of the better known Old Masters. They all, of course, have a value, and an appreciating one, as having been bought by a most learned and discriminating collector.

CORRESPONDENCE

Inartistic War Posters

A correspondent of the N. Y. "Sun" says in a recently published letter in that daily: "As an art lover I wish to register a protest against the atrocities masquerading as war and Liberty Loan posters."

"Soldiers who look like duds and Miss Columbias are drawn by the same persons who make the insipid females for pornographic serials."

"I would urge every artist who is interested in posters to go to the office of 'Collier's.' On the wall to the left above the stairs is the original of a war poster used by England and drawn by Frank Brangwyn. I am sure that Mr. Casey, the art editor, would be delighted to have every art student and artist in New York see this masterpiece, for it is that, any way you care to judge it."

"Study the composition and the massing of shadows. Notice how the high lights are where they should be and not splashed in for effect. Notice the character in the figures; that soldier is no tailor's dummy, and it may shock you to find that the face of the woman doesn't in the least resemble a 'Saturday Evening Post' cover."

"Go see it, boys—then go to your studios and see if you can't turn out something worth exhibiting."

[We have already called attention to the—with few exceptions—poor quality and ineffectiveness of the general run of war posters produced thus far in all the warring countries. While we agree with the "Sun's" correspondent as to the beauty and strength of Mr. Brangwyn's poster, we still hold to our opinion that the finest, most artistic, effective and the only really inspired war posters thus far produced are the "Finalamente" and "Avanti," executed by the Serbian artist L. Metlocowicz, for Italy, reproduced in the August ART NEWS.—ED.]

From Art to Coal?

Editor, AMERICAN ART NEWS.

Dear Sir:

As a particular friend and well-wisher of the ART NEWS, I take pleasure in sending you this item from the Phila. "Ledger." I am sure it will be of interest to you and your readers, and will confirm your already high conception of Mr. Harrison S. Morris's fitness for a strictly non-aesthetic destiny. Those of us who recall Mr. Morris's exploits in the "Eternal City" will, in particular, rejoice that he has at last found such an appropriate berth.

With every wish for continued success, I am,

Very truly yours,

Justice.

Phila., Oct. 15, 1917.

Harrison S. Morris for Coal Director

"No word having come from Washington regarding the appointment of a coal commissioner to supervise the scaling down of retail prices in this city, Francis Fisher Kane, United States District Attorney, announced yesterday" he had written Dr. Harry A. Garfield, national coal controller, suggesting the selection of Harrison S. Morris for the position. Mr. Kane said:

"I have written to Washington suggesting Mr. Morris as a man thoroughly acquainted with the situation and fully capable of acting as coal commissioner for this district. The name of Mr. Morris was suggested to me and I heartily indorse his selection. Handling of the local retail coal situation will need a firm hand and something should be done right away."—Phila. "Ledger," Sept. 19, 1917.

Mr. Morris is executor of the Joseph Wharton estate; was formerly art director of the Phila. Academy and is now president of the Newport (R. I.) Art Association.

Wyer Addresses School League

The season's course of the Art School League was initiated Oct. 13 at the Metropolitan Museum by a lecture upon the art of France by Raymond Wyer who faced a large audience of students, teachers and members of the League. While touching upon the aesthetic and historic factors in French art the lecturer's main desire was to demonstrate how the optimism and indomitable courage shown by the French in the war is reflected in their art ever since the Gallic conquest.

Mr. Joseph Duveen of Duveen Brothers, who has been in London for some weeks past will sail to return next Saturday.

Aharon—Not Aharonian

Through a typographical error in the published statement last week, that the Gothic Gallery had been removed from 15 East 40 St. to No. 707 Fifth Ave., the name of the proprietor of said gallery was printed as Gregor Aharonian instead of properly Gregor Aharon. The ART NEWS regrets to have innocently "called" the estimable Mr. Aharon, "out of his name."

OBITUARY



MAJOR W. COWLES

Died on the Field of Honor

Major W. Cowles

A cable received in New York on Monday announced the death of Major W. Cowles, of the British Royal Horse Artillery, for many years attached to the Frank Patridge Galleries of New York and London. He was a brother-in-law of Mr. Frank Patridge, who saved his life when the Lusitania went down by swimming for hours.

A letter sent from Paris by Second Lieutenant J. E. Warner, M. C., of the British Forces, to Mr. Patridge, who is now in London, was forwarded by him to Mr. A. F. Otto, manager of the Frank Patridge Galleries, at No. 741 Fifth Ave., here and gives additional details of the death of Major W. Cowles as follows:

"Your letter in regard to your brother-in-law, Major M. W. Cowles, received. It was a big loss to us as he was a very efficient man, and, further, he was very brave. He was killed while on duty with one of my brother officers on their way up with the infantry who were about to attack at dawn, when a shell burst quite close to the party, killing the officer and one other signaller, besides your brother-in-law. I went next day on hearing the sad news and we brought him back and he is buried at a cemetery close to a place named Labrique, a little northwest of Ypres. With the condolences of his chums and the officers of his battery, I remain,

Yours with sympathy,
J. E. Warner, M. C., 2nd Lieut.

Mr. Cowles left New York in June last to join the English army and upon arriving in England enlisted in the Royal Horse Artillery, which was stationed at Brighton. He was afterward transferred to France, Jan. 1 last. He had a keen knowledge of English furniture of various periods, and previous to joining the army had been in N. Y. about seven years. He was formerly connected with the Frank Patridge Galleries of London.

Albert H. Pitkin

Albert H. Pitkin, Curator of the Wadsworth Athenaeum and Morgan Memorial at Hartford, Conn., died in Hartford, Oct. 14, aged 66. He was born in Hartford. For some 33 years he was connected with the Conn. Mutual Life Insurance Co., from which he retired a year ago to become Curator of the Hartford museums. Previous to that time he was honorary curator of ceramics of the Morgan Memorial. His first work there was the installation of the J. Pierpont Morgan collections, the Avery silver and cloisonne collections, and the silver and furniture collections of George Dudley Seymour. He had been for several years a student-collector of ceramics, specializing in early American pottery and was soon to have lectured at the Metropolitan museum, New York, on that subject in the course of popular lectures. Mr. Pitkin had traveled extensively in this country and in Europe, making one trip to specialize in museum work, at which time he visited twenty-six of the leading museums in Europe to learn the methods of classification and installation. He had also traveled in Mexico with an intimate friend, the late Dr. Edwin A. Barber, director of the Pa. museum of Phila.

Mr. Pitkin had a fine private collection of antique furniture and pottery, part of which is on view in the pottery room of the Morgan Memorial, and a private library of many rare books.

Mr. Pitkin was a member of the National Association of Museum Directors, of the Conn. Society of Mayflower descendants, and of the Sons of the American Revolution. He is survived by a widow, who was Miss Sarah Howard Loomis, and by two brothers.